



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

At present we are obliged to use the cheap and—unsatisfactory reprints, of Alden and Lovell, and those to which Prof. HENRY MORLEY is willing to lend his distinguished name; "books that are no books," 'badly printed on wretched paper, and swarming with misprints.

The course outlined is, to be sure, anything but play for either students or instructors; but I am confident that the results justify the time and effort spent upon it, and that many an alumnus looks back on "Freshman English" as one of the most valuable courses that he had in the University. And, after all, what CARLYLE says in regard to the making of worthy literature, is no less applicable to its serious, earnest study.

WM. D. ARMES.

University of California.

PHONETICS.

A Primer of Phonetics by HENRY SWEET, A.M., PH.D. Oxford: The Clarendon Press, 1890. 8vo, pp. xi, 114.

It is a privilege to invite special attention to a book that comes from the hand of a master. The merits of Mr. SWEET'S 'Primer' are too well known to require any general comment, and the following remarks are offered solely in the hope of making a future edition of the excellent work more accessible to beginners in the science of phonetics, and consequently of increasing its use among American scholars. I have used the 'Primer' as the back ground for a series of lectures in general phonetics in the Johns Hopkins University, and most of the points touched upon below are those that have come up in the practical handling of the subject with students who had had no previous phonetic training. The statement of the leading facts of the science of phonetics in so limited a compass as that presented in the treatise before us must necessarily be succinct and leave much to be supplemented by the teacher in the way of explanation of the principles laid down, and of commentary on the scientific views represented in the text. It is these helps that I think may be rendered more profitable and suggestive to the uninitiated by giving, perhaps, a little more attention in the work

itself to certain minor details of presentation which I have ventured to note in the following remarks. The author's endeavor, as stated in the preface, "to make the present Primer as concise, definite, and practical as possible," has been admirably carried out for those who have some elementary notions of physiological phonetics, but for the inexperienced this very brevity of statement often proves a stumbling-block.

From one point of view, I regard the 'Primer' as the happiest effort that has ever been made in dealing with general scientific phonetics, namely, in the sound-notation, and I heartily endorse the sentiment expressed by the writer on this point, "that the path of progress lies through the Visible Speech Analysis." Leaving aside all discussion of the merits of the Bell system, as such, I am firmly convinced that we shall never arrive at a satisfactory notation for scientific purposes until we have adopted some kind of rigid symbolic representation of sound. The system here used, that is, the Bell symbols as a supplement to the Latin script, is not perfect; it is capable of great expansion and improvement, but, such as it is, it is infinitely preferable to any exclusive combinations of Latin, or other ordinary script. After having vainly tried for years to use different systems built up out of ordinary characters plus diacritics, I turned to the visible speech symbols, resolved to give them a fair and thorough trial. The result is that I could not now be induced to give them up for any other signs at present in vogue for scientific work. OTTO JESPERSEN'S 'Alphabetic Symbols'¹ stands at the head, to my way of thinking, of all systems of sound-notation drawn from the resources offered by ordinary script.

§ 17. Some modification of the language is here desirable. "Across the interior of the larynx" hardly denotes the relation of the vocal plates to each other; nor is the student likely to get a clear idea of the chord and cartilage glottis without some further explanation. That "the two glottises can be narrowed or

¹ OTTO JESPERSEN, 'The Articulations of Speech Sounds represented by means of Alphabetic Symbols.' Marburg in Hessen, Elwert, 1889.

closed independently," leaves the mind of the beginner open to misapprehension as to the mutual action of these two parts of one and the same organ, the larynx. Would it be possible for example, to close the cartilage glottis and at the same time, leave the chord glottis open?—§ 18. The uninitiated reader will fail, I fear, to get a correct impression when he finds the statement that the epiglottis is "on the top of the larynx," and that certain sounds are produced while the latter is covered by the former.—§ 19. In addition to the oral pharynx, mention should also be made of the other important part of the pharyngeal wall, the nasal pharynx.—§ 20. Is the learner to understand here that it is the uvula alone which closes the passage to the nose in the production of oral sounds?—§ 21. A little change in the wording of this paragraph would make its contents clearer to the uninitiated. We have mentioned in succession, moving backward: 1. edges (of the teeth); 2. teeth-rim; 3. gums; 4. arch-rim; 5. arch (of which the front wall is the alveolars). Then follows, that "the middle part of the palate" is bounded at one extremity by No. 4, at the other by the soft palate, thus making No. 5 constitute a part of the hard palate.—§ 22. Since 'front' has been used in the preceding section to designate a certain part of the palate, would it not be well to choose another term here to denote a part of the tongue?

§ 26 (b). A succinct review of the various theories with reference to the production of falsetto voice, may be found in HERMANN'S

Handbuch der Physiologie, ii Theil' (= 'Physiologie der Stimme und Sprache' by Dr. P. GRÜTZNER). The nodal vibrations of the vocal plates are here insisted on, and the experiments given to prove them will supplement the statement in this section.—§ 28 (a). Breathed sounds when whispered, remain unchanged: add 'in quality'; they have of course less force, according to § 29. The *f* in *fee* is not absolutely the same whether the word is spoken with voice, or in whisper.—§ 29. "Whispered sounds are . . . feebler than breathed ones." To the beginner an apparent inconsistency may arise here with § 25: "When the glottis is wide open, no sound is produced . . . This passive state of the glottis is called

'breath' . . . ; or, again, with § 48: "If an open vowel such as mid-back-wide is uttered with gentle breath instead of voice, we get a scarcely audible sigh . . ."—§ 32. The vowel should be defined from the double point of view of both speaker and hearer; here we have that of the former only, namely, a result of physiological articulations. For the special acoustic side of the subject, I would recommend Prof. HELMHOLTZ' 'Sensations of Tone' (p. 103, Eng. Translation, Second Edition):

"The vowels of speech are in reality tones produced by membranous tongues (the vocal chords), with a resonance chamber (the mouth) capable of altering in length, width, and pitch of resonance, and hence capable also of reinforcing at different times different partials of the compound tone to which it is applied."²

§ 39. It would be well for the student to have *inner* and *outer* rounding defined, and then illustrated by reference to front and back vowels. The beginner is likely to attach to the word *inner* the idea of a modification of the interior of the resonance chamber by special contraction of the cheeks. The order of the visible speech symbols should be reversed in fourth line from end of this paragraph; so with the two symbols that close the paragraph. The name 'lip-back modifier' should be given here to the symbol for inner rounding and reference made to § 72 where the same is used with consonants.—§ 42. A clearer exposition of the subject of over- and under-rounding would be desirable. For example, at the end of § 39 we have mid-back-wide + inner rounder = mid-back-round, and from this it would naturally be inferred that high-back-wide + the same symbol = high-back-round, but here it is stated that such is not the case. In fact, a few lines further on we are informed with reference to the German *ü* in *über*, that it is a compromise between mid-front-round and high-front-round.

§ 50. In view of this statement, I apprehend that some misunderstanding might arise which would suggest changes in the tabular view of key words containing the vowels on p. 21; or a note would at least seem to be advisable for the inexperienced learner who might other-

² The whole of Part i of Prof. HELMHOLTZ' treatise is indispensable to the student of phonetics who would deal with the acoustic side of his subject.

wise regard all key words classed together as having the same sounds for the vowels which they are intended to represent. For example, Swedish *sol*, *sä*, *upp*, etc., should be marked as compromises between the sounds with which they are immediately associated in the table and the corresponding higher or lower ones, according as is indicated by the inner or outer rounder following the characteristic visible speech symbol.—§ 63. Correct symbol at top of second column in the vowel series on p. 28: for high-mixed-wide-round, read high-mixed-wide.

§ 65. Put voice line in second *l*-symbol at end of paragraph.—§ 66. Read wide consonants for 'open consonants' (l. 5).

§ 69 (a). Slight modification is called for, perhaps, in the expressions "without any contact" (l. 2) and "there may be slight contact" (l. 7). I would suggest also for end of this sentence 'materially impeded,' for simple 'impeded.' It would be well to define in § 21, the expression here used: "ridges of the gums."—§ 70. Front-open-voice consonant + diacritic for looseness = 'practically' high-front or high-front wide vowel, but in § 84 front-open-breath fronted is said to be "the exact consonantal equivalent of high-front vowel." This is shown, too, in the series of symbols denoting the relations of consonants to vowels in § 85 where the medium position represented by English simple front-open-voice is equivalent to mid-front vowel.

§ 71 (c). In speaking of inversion, does "lower edge of tongue-point" mean "lower-blade" as given in § 22?—§ 72. The lip-modified back-open consonant is of so frequent occurrence that it would seem advisable to take some note of it in the table, p. 38. In page reference (p. 113, Appendix) for this consonant, read 72 for 79.

§ 79. It is to be hoped that for convenience of reference in a future edition of this 'Primer,' the table of consonants will be inserted between §§ 79, 80. As the metal now stands, broken several sections ahead of the point of reference, the student is frequently inconvenienced by having to turn the page after he has found the table-section.

§ 84. A series of symbols showing the correspondences of pitch between consonants

and vowels would be very useful here. That inner + outer modifier = medium, should be stated in the Appendix. These symbols have been used in § 76 (end); they stand here, but are omitted in §§ 85, 86. These sections on the relations of consonants to vowels are exceedingly interesting and suggestive, and I would suggest that they be considerably enlarged by a series of varied practical exercises, when the opportunity offers to reprint them. Every teacher knows how difficult it is to make students realize the exact difference between consonant and vowel, to consonantize the one or vowelize the other.

§ 105. A slight change in the wording here would make the subject of diminishing force in the production of a sound-group clearer to the uninitiated. Of course it is the consonant, and not the end of the vowel (following a long vowel) which is the weaker element, according to the illustration given.—§ 108. Correct wrong font *s* in the word *unstressed*.—§ 111. "Uniformity of stress" (l. 5): add, perhaps, "in a word or sentence"?

§ 115. Vowel-glides are represented in the same way as 'unsyllabic' vowels. Should not these 'vowel-glides' be discriminated from the 'vowel-glides' of § 119 which are mere affections, or modifications, of the beginning or end of the vowel?—§ 118. Reverse the two symbol groups and write 'latter' instead of 'former' at the end of second line from the break in paragraph.—§ 119. Give subhead *On-glides*, similar to *Off-glides* in § 123, for consonant-glides. Corresponding to *On-glides* of § 119, put subhead *Off-glides* for § 121. 'Vowel-glide' and 'glide-vowel' should be discriminated.—§ 120. The diacritic representing the 'aspirate' is not noted among the throat consonants, §§ 77, 120.—§ 121. Since the characteristic on-glides for both English and German are noted in § 119, the student would naturally expect to find the off-glides also mentioned for both these languages. That for English alone is given.—§ 123. Would there be any objection to making the classification of consonant-glides uniform with that of vowel-glides? If not, we should have here the on-glides for stops noted with reference to § 116 (not following a vowel) and then with reference to § 127, following a vowel. After this, the sec-

tions on off-glides would fall in their natural order. 'Consonant-glide' and 'glide-consonant' (§ 145) should be discriminated.—§ 125. An explanation of voice-glide and breath-glide would be useful. Page 111, voice and voice-glide are mentioned together and have the same symbol,—arrangement that is disturbing to a beginner. How, too, does he know whether these glides (voice and breath) are regarded as belonging to the consonant, or to the vowels? They are the on-glides to vowels in section 119. Further explanation here would be helpful.—§ 134. Why 'voiced' buzzes? According to section 65 the 'buzzes' imply voice; likewise in section 137 the simple 'buzz' is used only for voiced open consonants.—§ 135 (c) and § 138. Would not 'breath-voice' and 'voice-breath' be more definite designations for *z* than 'half-voice' and 'half-breath'? By the way, does "In this last case," of section 138, refer to second set of symbols, section 136, l. 4? If so, closer connection between the sections would be desirable.—§ 139. Are the effects of 'breath-glide' and 'breath-modifier' the same? Here we have the effect of breath-glide mentioned, but for illustration visible speech symbol and breath-modifier are used.—Perhaps a note to section 48 might add that this breath-modifier is also used with voiced consonants.

§ 150. Close parenthesis, l. 3, after 'consonant-equivalents'.—§ 156. Put strong stress diacritic before third symbol in first set of symbols, l. 2 from end.—§ 158. Mark *n* for *m* symbol in *geziemen*.—§ 165. Compound falling diacritic is here exactly the same as that for open stress, section 159. The Appendix marks them differently.

The text of this work is followed by about forty pages devoted to a treatment of the sounds in English, French, German, Latin and Greek, accompanied by literary specimens given in visible speech symbols, for each of these languages. More space is here naturally allotted to the English sounds than to those of any of the other languages. Mention is made in this analysis of a few only of the phonetic characteristics of American speech and these for the most part are confined to a special part of our country. The material which the author had at his command from this source, was evidently very limited and

hence bears a local coloring that is interesting as far as it goes. For the French, the special Romance student will feel the lack of more detailed treatment, but the broad outlines of the subject are here presented with a clearness and surety of perception that are rare for the non-specialist.

In the Appendix, I find certain minor matters of arrangement and typographical detail that may perhaps be improved in a future edition: The diacritics should be classed, I think, according to subject; for example, the 'rounders' ought to go together; so with the 'stresses,' the 'glides,' 'breathers,' 'modifiers,' etc. P. 111, classify 'voice-glide' under the glides and explain (cf. p. 112), first col. l. 11. P. 112, first col., reverse second symbol; give 'stop-modifier,' 69 (c). P. 112, second col. lines 7, 8, for 162 read 165; l. 13, for 43 read 46. P. 113, col. 1, add 'whisper-glide' 140; lines 1, 2, the same diacritic (121 a, 125) represents 'gradual vowel-glide' and 'breath-glide.' A remark should perhaps call the student's attention to the difference between them, according to situation. Lines 17, 18, for 79 read 72; col. 2, l. 17, read 'consonant-glide' 115. This glide and 'non-syllabic modifier' should be characterized. Last line, 'throat-stop modifier' should be explained; the beginner is likely to take the symbol indicating this as composed of 'lip-modifier' + 'stop-modifier.'

If a full index could be added in a future edition of this admirable work, it would be a most valuable aid to students. Where, for example, would the beginner look for a treatment of 'vowel-likes,' to which reference is frequently made?

A. M. E.

Tristan l'Hermite Le Parasite und seine Quelle von A. L. STIEFEL. [*Archiv für das Studium der neueren Sprachen und Literaturen*, lxxxvi. Band, 1. Heft. 8vo, pp. 34.]

FRANÇOIS TRISTAN L'HERMITE, one of the most prominent of CORNEILLE's contemporaries but now almost forgotten, gave to the public in the year 1654 his comedy entitled 'Le Parasite.' Mr. STIEFEL has succeeded